

National Integration: Analysing the Dynamics of Code Switching and Mixing among Nigerian Artists

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Abstract

This paper discusses the role of language in national integration. Beyond the communicative use of a language lies its use as a unifying or divisive tool especially in multilingual nations like Nigeria. Using a descriptive approach, we examine the linguistic status of Nigeria with emphasis on its diversity and how this diversity can be harnessed for national integration through Nigerian songs. To achieve this, we discuss the language practice of code switching and code mixing in five selected Nigerian songs. It is observed that although the practice of code switching and code mixing by most Nigerian artistes may not be primarily motivated by the need for national integration, the aftermath of this practice fosters and enhances national integration. These five selected songs with evidence of code switching and mixing are not limited to any group of audience but are embraced by all ethnic groups in Nigeria. Most times, the Nigerian audience consciously or unconsciously rote learn the lyrics of these songs not minding the language barrier. Seeing that the practice of code switching and code mixing is appealing to the sensibilities of the Nigerian audience, more Nigerian artists are willing to forge partnership with artistes from other ethnic divides. Nigerian artists have inspired and displayed positive attitudes towards variety in speech and language in the midst of diversity. As El-Saghir (2010) puts it, they have come out of their language codes to a neutral ground which speaks expressly of language in diversity. We opine that although code mixing is a common linguistic tool used by most people in their daily affairs, its use in Nigerian songs can promote unity and engender in the minds of listeners, interest in a language other than theirs and therefore, should be encouraged. It also promotes an inclusive culture where both the majority and minority languages are represented in the Nigerian music industry.

Key Words: Code mixing, Code switching, National integration, Nigerian songs, Nigerian Artists

INTRODUCTION

The importance of language cannot be overemphasized. Language has the dual capacity to build and destroy a nation. Beyond the communicative use of a language lies its use as a unifying or divisive tool in a multilingual nation like Nigeria. Nigeria is a linguistically complex nation with about 505 indigenous languages (Udoh, 2003). This multilingual nature of Nigeria is both an asset and liability. As liability, it may breed language wars and threaten national unity. To bridge the linguistic gap in Nigeria, Government in the National Policy of Nigeria (NPE) formulated in 1977 and revised in 1981, 1999 and 2000 has formally stipulated the language policy of Nigeria as summarised as follows: Use of the mother tongue
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(MT) or Language of the immediate communities (LIC) as medium of instruction at the first three (3) years of primary education, teaching of the native language as core subject at primary, junior and senior secondary levels, teaching of English as core subject at primary, junior and senior secondary levels, teaching of French as core subject at the primary and junior secondary levels but as elective at the senior secondary level, teaching of Arabic as elective at primary, junior and senior secondary levels, learning of any of the three (3) major languages (Hausa, Igbo and Yoruba) by non-native speakers as second language L₂ at JSS level (Mbagwu & Ezenwafor, 2012:50).

These policies have been made to accommodate linguistic differences in Nigeria though with some limitations and inadequacies. These limitations and inadequacies notwithstanding is geared towards fostering national integration through language. Therefore, language use in natural contexts, as well as multilingual practices such as: code switching and mixing may provide a glimpse of hope for national integration. Furthermore, language as an instrument according to Ome (2012) is a means through which we directly affect the behaviour of others, and indirectly the objects and events in the world around us. As an instrument, its proper use produces desired effects in relation to the behaviour of other individuals. Language and its usage therefore influence the actions and outcomes involved in social practices of which different ethnic groups, culture and context are represented. A sudden mixing or switching of codes in an individual's interaction affects the behaviour of another towards unity or hostility. Therefore, while language policies in NPE exist on a formal ground towards national integration, code switching and code mixing as linguistic tools exist in an informal ground and may suggest attempts at national integration. This study focuses on how Nigerian artists use language, such as code switching and mixing, and how this language practice attempts at fostering national integration.

Study Objectives and Methodology

This study sets out to:

- (i) analyse code switching and mixing as used by Nigerian artists in the five songs selected.
- (ii) relate this language practice of code switching and mixing to attempts at fostering national integration.

To achieve these objectives, a qualitative study using a purposive sampling of the lyrics of five Nigerian songs and their artists was done. These selected songs include both the secular and gospel songs with evidence of code mixing and code switching. To avoid alteration, the lyrics of the songs as uploaded by the producers were sourced online and downloaded through www.musixmatch.com. The selected songs are as follows:

- (1) Ogologomma - Lyrics by Timaya
- (2) Ole Buruku - Lyrics by P-Square
- (3) Serekode – Lyrics by Pheelz ft Olamide, Orezi, Phyno, Terry Akpala
- (4) Ekwueme (The One Who Says and Does) - Lyrics by Prospa Ochimana and Osinachi Nwachukwu
- (5) Baby Don't Cry - Lyrics by Duncan Mighty and Timaya

Using a descriptive approach, the language practices of code switching and mixing as it relates to the artists and their songs were analysed and related to attempts to national integration.

Conceptual Framework

Certain concepts paramount for the indebt understanding of this topic shall be discussed here with reference to literatures. Such concepts include: national integration, code mixing and code switching.

National Integration

National integration according to (Khurna, 2018) is the awareness of a common identity amongst the citizens of a country. Though a country might be made up of different ethnic groups, race, religion and languages, there is the awareness and the feeling of oneness. This according to him is unity in spite of great differences, in other words, unity in diversity. Some factors aid or promote national unity in a country. Such factors include: democracy, national festivals like: Independence Day, national symbols like: national flag, national anthem, national emblem etc., communication system and mass media. All these help to create consciousness of oneness in the mind of the nations' citizens. In Nigeria, several attempts and efforts have been made towards national integration. Some schemes have been designed by federal government to maintain national integration. Such schemes include: NYSC scheme, federal character principles, boundary adjustment policies, revenue allocation formulas, to mention but a few (Onifade and Imhonopi 2013). Language practices like: code switching and mixing can also help facilitate national integration.

However, there are factors militating against national integration in a country especially in multi-ethnic, multi-lingual and multi-religious countries. Since linguistic differences, differences in religion and so on are bound to exist in a country, a strong feeling for one's language; religion etc. against another can be a great threat to national integration or national unity (Khurna, 2018).

Talking about the nation Nigeria, Okonkwo (2016) stated that the issue of national unity had plagued it from inception but over the years after colonization, challenges of diversity had been surmounted. However, the twenty first century had posed newer tensions ranging from: militancy to kidnapping to boko haram insurgency each associated to a particular region of the nation thus creating rivalry and disunity.

Code Mixing and Code Switching

Code according to Wardhaugh (2010) in (El-Saghir 2010) is a particular dialect or language one chooses to use on any given occasion and the communication system used between two or more parties. Code Mixing and Code Switching as linguistic tools are prevalent in a bilingual or multilingual setting. Just as in a monolingual setting, switches are made between one dialect or style and the other, in a bilingual or multilingual setting; switches are made mostly between one language and another.

In the words of Aronoff & Miller (2003) switching between languages is a communicative option available to a bilingual member of a speech community on much the same basis as switching between styles or dialects is an option for the monolingual speaker. Code switching is therefore the switching or alternating of two or more languages, dialects, styles within a communication or discourse mostly in an informal setting. While code mixing and switching are by-products of bilingualism and multilingualism, there might not be a clear cut distinction between code mixing and code switching. However, dichotomy has been made between inter-sentential and intra-sentential code switching. The alternate use of code within a single sentence is said to be intra-sentential while the alternate use of codes between sentences is inter-sentential Gumperz (1971) in (El-Saghir 2010).

Code switching is used in bilingual setting to make communication effective and meaningful (Essen, 2018). It is also a sociolinguistic tool that promotes solidarity and national integration especially in bilingual or multilingual communities. However, the use of code switching is not limited to the above. Code switching can be used by a speaker to compensate for deficiency, convey attitude and other emotive; it can be used deliberately to exclude another from a communication. Essen, using a pie chart, highlighted some reasons for code switching. These reasons according to him include: directive 1%, metalinguistic 3%, mood of the speaker 4%, poetic 3%, to clarify 1%, to explain message 3%, for referential purposes 1%, quoting other people 5%, phatic 7%, show identity 10%, habitual expressions 14%, amplify & emphasize a point 26%, expressive 22% (3).

From a sociolinguistics point of view, El-Saghir (2010) points out that code switching is motivated and constrained based on the situational and or metaphorical situations such as: social context, affiliation, occupation, or personal affection. Invariably, social factors play significant roles in code switching. These roles include: language proficiency (gaps in lexical repertoire of the speaker), language prestige and power, social, political and cultural loyalty and cohesiveness (identity), and or habitual and convenience reasons, such as: telling jokes or using certain improper or offensive words in certain language (El-Saghir 2010).

For Akmajian, Demers, Farmer and Harnish (2008) code switching is a situation in which a speaker uses a mixture of distinct language varieties as discourse proceeds. For them, switching and mixing were used interchangeably. Code switching occurs between styles (formal or informal) and also between languages. According to Grosjean (1982), some bilinguals engage in code mixing when they are unable to get a proper word to express themselves or their view in the code in use or when there is no translation for the language being used.

We can summarize by quoting Khubchandani (1985) in (El-Saghir 2010:6), “Code switching and code mixing are different devices or linguistic stratification at the disposal of a speech community. Individuals in such societies acquire more synergy and serendipity, develop positive attitudes towards variety in speech, and ‘come out’ of their language codes to a neutral ground”. The above view is true of some Nigerian artists.

Nigerian artists, precisely, the Nigerian music artists are not limited to specific ethnicity in Nigeria. Nigerian music industry is made up of secular (the juju, highlife, traditional pop and apala, fuji, waka, afro-beat, reggae, hip-hop etc.) and gospel artists who adopt different and wide range of styles. Amongst these styles is the language practice of code mixing and switching.

A closer view to some related works done in this area, gives us a clue as to why some Nigerian music artists adopt the language practice of code switching and code mixing. Oladosu (2011) looks at code mixing in relation to sociolinguistics in some selected songs in the Nigerian music industry and how this practice is triggered or motivated as a result of various factors, ranging from: language gaps, stylistic motivations, domains, societal factors, message intrinsic factors, physical settings to situational factors. He concluded that motivation for code mixing enhances communication among cadres of people linguistically united or disjointed. According to him, the songs x-rayed, did not only show language users' dynamism and competence to compose songs but reached communicative end via code mixing as they fulfilled the goal of satisfying and communicating with the pleasure loving and pleasure seeking audience.

According to Nwagbara (2021), code switching and code mixing are stylistic devices used by a Nigerian artist 'Mercy Chinwo' in six selected gospel songs of hers for the purposes of establishing how radical she is concerning the things of God, for interpretation, provoking inquisitiveness among people of other languages, shorten lengthy sentences, establish belief, follow a pattern of beat in her songs, preserve indigenous languages and expose the Nigerian variety of English and Pidgin to the world as well as identifying herself as a multilingual speaker. According to her, her findings reveal that code mixing and code switching are ways of realizing coherence and cohesion.

For Orji (2021), some communicative features in the rendition of the Nigerian hip hop songs which include: the use of different codes and attendant switching and mixing of the codes, slang expressions, neologisms/coinages and borrowings, are essentially meaning-enhancing, audience defining and message-facilitating. She concludes by saying that the Nigerian artists use many languages in Nigerian hip hop songs to "expand or limit audience, bridge socio-cultural gaps and for group identity".

Presentation of Data and Analysis

Focussing on the use of code switching and code mixing as linguistic tools for fostering national integration, with reference to Nigerian gospel and secular music, we shall therefore make a list of some of these songs with reference to the ethnic identity of the artists and the codes prevalent or alternated.

(1) Timaya – Ogologo Mma Agha

Timaya (Emitimi Alfred Odom) hails from Odi in Bayelsa

(2) P-Square – Ole Buruku

Peter and Paul Okoli hail from Ifitedunu Anambra State

(3) Serekode – Pheelz ft Olamide, Orezi, Phyno, Terry Akpala

Pheelz	- Philip Kayode Moses	Ogun State Yoruba
Olamide	- Olamide Adedeji	Yoruba
Orezi	- Esegini Orezi Allen	Delta, Isoko
Phyno	- Chibuzo Nelson Azubuikwe	Anambra Igbo
Terry Akpala	- Terry Alexander Ejeh	Isoko

(4) Ekwueme (The One Who Says and Does) - Prospa Ochimana and Osinachi Nwachukwu

Prospa Ochimana – Igala (Kogi State)

Osinachi Nwachukwu- Igbo

(5) Baby Don't Cry - Lyrics by Duncan Mighty and Timaya -

Duncan Wene Mighthy Okechukwu Obio- Akpor (Ikwerre) Rivers State.

Emitimi Alfred Odom (Timaya) Bayelsa

While linguistic differences amongst other factors can be threat to national integration especially in countries like Nigeria with over 500 languages, it is worthy to note that in a conscious or unconscious language activities engaged by humans, there reveals a route to national integration. This is evident in the rate of code switching and code mixing employed by Nigerian Artists in the foregoing selected songs. Though these artists might not have employed these linguistic practices of code switching and mixing for the purpose of national unity or integration but for other purposes ranging from: bridging cultural and linguistic divides, as a stylistic device, as a means of covering wider range of audience and so on, this language practice invariably tilt towards national unity/integration as this indirectly creates the awareness of a common identity amongst the citizens of Nigeria. With these in mind, the presented data are analysed as follows:

Example 1

Timaya – Ogologomma

Timaya (Emitimi Alfred Odom) hails from Odi in Bayelsa

‘Lyrics’

Ogologomma ah Jehovah.....1
Ogologomma ah eeh aah
Ogologomma ah Jehovah
Ogologomma aah
Ogologomma Ogologomma
Ogologomma ah iahiah

Ogologomma ah Jehovah Ogologomma ah Chineke.....	8
Why you dey cry oh Brother.....	9
make you clean your eyes oh Since you dey cry oh And you see say you don dey sob Na why you dey think oh You don dey soliloquise oh And when you dey soliloquise oh Them go think say you don dey kolo oh Clean your eyes oh my brother eh no be your fault oh You done work you done tire Face on with your life oh.....	20
(Chorus)	
This is the Jizzy Majestic a.k.a. Papi Urhobo I'm saying Jimi fowobo rekpia.....	25
Efuru akpona Onana ome Papa Urhobo fe Timaya Ikwo keta Nawarheme Suleya Woda r'urhobo r'Oghene Wa mu kokodia Eti odase nua me la Elijah.....	32
So Timaya dey sing Alleluyah.....	33
So Timaya dey sing Hossana So Timaya dey sing Alleluyah Sometimes e go bad oh [eh] Sometimes e go good oh Sometimes e go better oh [eh] Sometimes e go worst oh Sometimes e go be like say You self you no follow Sometimes e go be like say You escort people come the world So clean your eyes oh my brother no be your fault oh Cos you don work you don tire Face on with your life.....	45
(Chorus)	
Pringina dore iyo.....	46
Tama ba kuma ebi oh.....	48
eh God you are good.....	49
I go give you all the praise oh <i>UJOLL: Journal of the Department of Linguistics, Communication Studies/Igbo, Abia State University, Uturu.</i>	

The time I dey suffer eh
Na so so palaver
Now I am better
I mean am well
Na where una dey oh
The time I dey suffer
I don get house
oh I don born pickin oh
I don get money oh
I dey drive my own car
Thats why I say-----61
(Chorus)

Source: www.musixmatch.com

Here, we have an Igbo title –‘Ogologo Mma Agha’ literally meaning ‘A Long Battle Sword’ played by an artist: Emitimi Alfred Odom popularly known as Timaya, who hails from Odi in Bayelsa. Just the artist, who is from Bayelsa State, an Ijaw, and the song titled in Igbo portray a case of integration. The artist code switches from Igbo, as seen in lines 1-8 to Nigerian Pidgin in lines 1-20, 33-45, 49-61, and then bits of Urhobo and Ijaw. While this language practice adopted by the artist might be for many other reasons which may include: covering a wider range of audience amongst others, it has indirectly created awareness of a common identity and a sense of unity in the hearts of the different tribes whose languages make up the lyrics and the intended audience.

Example 2

P-Square – Ole Buruku

Peter and Paul Okoli hail from Ifitedunu, Anambra State

‘Lyrics’

Ole Buruku]-----1
Ole buruku (yeah yeah)----- 2
Ibu onye oshi eh hh-----3
Ole buruku (yeah yeah)-----4
Ole buruku, ole buruku, ole buruku yeahhh (2x)-----5

Verse 1

I don’t know the reason why I can’t sleep tonight-----6

Maybe na because of you (maybe na because of you)-----	7
Every other day you got me disorganized-----	8
Maybe cos I'm far from you-----	9
Girl what should I do-----	10
Where should I begin-----	11
No be you say you go born my pikin-----	12
Now I realize that I've been wasting all my time baby-----	13
Cos I'm into you-----	14

Chorus

You're just like a thief in the middle of the night-----	15
You broke into my heart with a dagger knife-----	16
Now you got me twisted thinking otherwise-----	17
Next time I no go try this thing lai lai-----	18
Ibu onye oshi, cos you stole my heart away-----	19
Ibu onye oshi, and you set my heart ablaze	
Ibu onye oshi, ole buruku ole buruku ole buruku-----	21
Ibu onye oshi, my girl ibu onye oshi-----	22
Cos you took my heart away (ole buruku, ole buruku, ole buruku)-----	23
And you stole my heart away (ole buruku, ole buruku, ole buruku)-----	24

Verse 2

I still dey wonder how you got me feeling like a fool-----	25
The only thing I do is begging you	
Girl abi na blunder, cos you dey make me to dey do	
E dey do me like juju-----	28
Omo you turn me to mumu for you-----	29
So tell me wetin man go do-----	30
You know I got so many plans for you-----	31
No way, you got me screaming ole-----	32

(Repeat Chorus)

Somebody say ole	
She be ole (she be barawo)-----	34
And everybody say ole, she be ole (ibu onye oshi)-----	35
Somebody say ole, she be ole (ole buruku)-----	36
And everybody say ole, she be ole-----	37

You are just like a thief in the middle of the night-----	38
You broke into my heart with a dagger knife-----	39
Now you got me twisted thinking otherwise-----	40
Next time I no go try this thing lai lai-----	41
Ibu onye oshi (ole ole yeahhhh)-----	42
You be barawo, ibu onye oshi-----	43
And you set my heart ablaze (you set my heart ablaze)-----	44
Ibu onye oshi (ole buruku, ole buruku, ole buruku)-----	45
Ibu onye oshi, my girl ibu onye oshi-----	46
Cos you took my heart away (ole, she be ole)-----	47

And you set my heart ablaze (ole, she be ole)-----48
Ole, she be ole (2x)-----49

Source: www.musixmatch.com

We have a song titled- ‘Ole Buruku’ a Yoruba caption, meaning ‘a thief’, a metaphor used for a girl who has penetrated the guy’s heart in love. It is sung by Igbo artists: Peter and Paul Okoli who hail from Ifitedunu Anambra State. The artists: Peter and Paul who are by tribe Igbo, code mixed and switched a lot from the: Yoruba, Igbo, Nigerian Pidgin, English, as prevalent in almost all the lines of the lyrics and even Hausa as seen in lines: 34 and 43. This reflects a sense of identification, and national integration. Whatever the reasons of the code mixing and switching by these artists notwithstanding, they have through this language practice, invariably portrayed a sense of identification and solidarity among the audience from different tribes, an action that can build up national integration and unity.

Example 3

(3) Pheelz – Serekode ft Olamide, Orezi, Phyno, Terry Akpala

Pheelz	- Philip Kayode Moses	Ogun State Yoruba
Olamide	- Olamide Adedeji	Yoruba
Orezi	- Esegini Orezi Allen	Delta, Isoko
Phyno	- Chibuzo Nelson Azubuike	Anambra Igbo
Terry Akpala	- Terry Alexander Ejeh	Isoko

‘Lyrics’

Chorus (Olamide)

Serekode lomo yen (4x)
Sereko, serekode
Serekode lomo yen (4x)

Verse 1 (Olamide)

Folake,
Shebi iwo gangan l’ejan osan
Elo lo ba de
Oya je ka so
O ma n fa poli
To ba d’Oniru, ye ma form holy
I’m getting, I’m getting the cash
I get it, I get it, I get it to dash
Farabale ye ma roll
Tin ba n ba e soro
Farabale ye ma pose
Ara ra ra ra
O lo lo lo lo
Ko fe talaka
O n wa Arowolo
She no wan go Ghana
She no wan go Togo

She wan go Canada
She wan go Tokyo
Hen
Ge, ge, ge, ge, get down
Get on the dance floor
Ge, ge, ge, ge, get down
Ben, ben, ben, bend, bend down
Get on the floor
Ben, ben, ben, bend, bend down

(Chorus)

Sereko, sereko, se serekode lomo yen
Sereko, sereko, se serekode lomo yen
Sereko, sereko, se serekode lomo yen
Sereko, sereko, se serekode lomo yen

Verse 2 (Orezi)

This is a gengen o
Na na na na na na
I see the young Orezi
Na na na na
Kilode, omo ele kilode?
To wa fe ma fimi ma s'ako
You wan come dey use me dey pose
I'm getting you
Baby girl I'm getting you
The way you dey wyne I'm getting you
I'm licking your lips I'm getting you
'Cause your booty is the gengen
You wan come dey use us dey dengen pose
Your booty is the gengen
You wan come dey use us dey dengen pose
Sereko, sereko, ko s'ere ma fi mi ma sere
I no go dey use you do ere
To ba ri mi, hmmm o ma m'ere

Chorus

Sereko, sereko, se serekode lomo yen
Sereko, sereko, se serekode lomo yen
Sereko, sereko, se serekode lomo yen
Sereko, sereko, se serekode lomo yen

Verse 3 (Phyno)

n\`afu ifem n\`afu ebá
onye kpo nwatá wé bia ebá,
The way she package her body
kachasi ka eke-ogba

She's driving me wild
Cha ne bo onyio wa baby
Nne wa talu wan see from my onunu
E je ko cha lu wan pa my numbago
Forget the money say the boy is pagologo
So baby apu uku see my thing diku ogologo
Iyota
Wan nu wan yo wada
They can't chop me
Aburu wan pa
Ma na di moke
Everyday nna na li naka
So if I no good for you I sabi to park ya
She loving the way that I'm spending my money
And when we're done she go tell make I riss
Ibu nukun do kpoto kuchi
Nche di a mana
O ye de e mana we wa
Wato

Sereko, sereko, se serekode lomo yen
Sereko, sereko, se serekode lomo yen
Sereko, sereko, se serekode lomo yen
Sereko, sereko, se serekode lomo yen

(Olamide)

Pheelz the Mr. Producer, bring the beat back for God sake

Verse 4 (Terry Akpala)

Another producer is a counterfeit
Shey e gbo mi?
Facing number one gbogbo Africa patapata
Pheelz on the beat
Fun won n'lulu lu lu, fun won ko ma gbo lo
Son of the microphone lo wa lori mic se'fe gbo o
Another producer is another counterfeit se e gbo
Pheelz on the beat, Mr. Producer my brother
Thank You

Source: www.musixmatch.com

The title of the song is 'Serekode' played by many artists from different parts of the nation Nigeria: Yoruba, Igbo and Isoko. The coming together of these artists to sing a song can be informed by different reasons ranging from: economic gains, wider coverage and so on. However, whatever the reasons for partnership and for the integration of Igbo, Yoruba and Isoko as the codes for the lyrics of this song titled 'Serekode', there is an indirect display of unity in diversity.

Evidenced in the lyrics is code switching from one language to the other. While verse 1 is taken by Olamide, a Yoruba by tribe who mixes his codes: Yoruba and Nigerian Pidgin, verse 2 is taken by Orezi, an Isoko by tribe, who mixes his codes: Yoruba and Nigerian Pidgin, verse 3 is taken by Phyno, an Igbo, who mixes his codes: Igbo and Pidgin, verse 4 by Terry Akpala, an Isoko who mixes his code: Yoruba and Nigerian Pidgin.

Example 4

Ekwueme (The One Who Says and Does) Lyrics by Prospa Ochimana (Kogi State) and Osinachi Nwachukwu (Igbo)

‘Lyrics’

Onye Nwe anyi ezitewo (*Our God who sent*)

Ndi Mmoziya ka ha nonyere anyi

(*His angels to come be minister to us*)

You are the Living God O!

Eze (*King*), no one like You

Ekwueme! Ekwueme! (*The One who says and does*)

Ekwueme! Ekwueme! (*The One who says and does*)

You are the living God o!

Eze (*King*), no one like you (*Repeat*)

You’re my Healer, You are my Keeper

My Restorer, My Life-giver

You are the living God o!

Eze (*King*), no one like You

No one can do me like You do

No one can touch me like You do, God!

You are the living God o!

Eze (*King*), no one like You

You picked me from the miry clay; set my feet on the rock to stay

You are my Promoter; You are my Defender

You are the Living God o!

Eze (*King*), no one like you

Okechi e nnukwu chi (*Oh Great God, massive God*)

Okechi e nnukwu chi (*Oh Great God, massive God*)

Nani gi bu ome okachie (*Only You have the final say*)

Nani ihe ikwuru bu ihe ina eme (*Only what You say that comes to pass*)

Omo okachie nnukwu chi (*Final word, massive God*)

Amama amasi amasi (*Wise God, Wise God, All Wise God*)

Olori ihe loro che loro enti (*He swallows what swallows an elephant*)

Agu bata Ohia Mgbada awara Oso (*The tiger that makes the antelope flee*)

Ekwueme so gi bu Ekwueme (*The One that says and does, You are the One who says and does*)

Ihe ikwuru bu ihe ina eme (*What You say is what You do*)

Ihe ikara bu ihe ina eme (*You do what you say*)

Obu onye n'ekwu ma chim kwuchasia? (*Who can say it when my God has not said it?*)

Obu Onye N'aturu chim uka chukwu? (*Who tells God what to do?*)

Inweghi mgbanwe chukwu ebighebi e (*Forever and ever you do not change*)

Inweghi onyiri amama amasi amasi (*You have no comparison, All-Knowing God*)

Ebube dike, Okechi, Ekwueme (*Glorious in Power, Great God, The one who says and does*)

Ihe ikwu k'ina eme (*What you say is what You do*)

Oloro Ihe loro ihe loro (*He who swallows what swallow*)

Enyi kpuru odumu n' (*The elephant and the lion*)

Oke nmanwu n'eta Onwe ya (*Great masquerade that guides Himself*)

Ogbara nkiti Okwu biri n' onu ya (*In His Silence, he still has the final say*)

Echeta obi esie ike (*The one when you remember are confident*)

Gaga n' ogwu (He who walks on thrones)

Amama amasi amasi (*Wise God, Wise God, All Wise God*)

Oje n' nmuo, Oje na madu chukwu Oma (*The one who travels in the Spirit and in the physical – Good God*)

Obata ulo adinma (*He comes to a home everyone rejoices*)

Ebube dike, Ebube dike, Ebube dike, Ebube dike (*Glorious in Power, Glorious in Power x2*)

Ekwueme! (*The one who says and does*)

Ekwueme, Ekwueme (*The one who says and does*)

Ekwueme, Ekwueme, Ekwueme (*The one who says and does*)

Chi juru éluigwe we ju uwa nile (*God who fills the heavens and the earth*)

Ekwueme ihe ikwuru ka ina eme (*What You say is what You do*)

Ekwueme nani gi bu ekwueme (*He that says and does, only you say and do*)

Ikuku aman'onya chi obioma (*The wind that cannot be trapped*)

Ekwueme ememue Ogara ngada nga (*The One who says and does, the wealthiest*)

Obata ulo adi uma, chukwu onye olu ebube (*The one welcome in homes, the God that does glorious things*)

Ekwueme ihe ikwuru ka'ina eme (*The one that says and does, what You say is what You do*)

Obu onye n'aturu gi uka chukwu oma? (*Who tells you what to do, my God?*)

Obudi Onye n'ekwu ma ikwuchasi chukwu ebighebi (*Who can tell you when to stop speaking? Everlasting God*)

Nani gi bu ekwu eme, ihe ikara bu ihe ina eme o! (*The only One that says and does, you are the One that says and does it*)

Ekwueme ibu ekwueme (*The one who says and does*)

Oke nmiri nke n'ebu ogwe! (*The one who says and does the flood that carries the bridge*)

Ebighebi eligwe!, Oke nmanwu n'eti onwe ya (*You are Heaven Forever*)

Obata ulo adimma (*The masquerade that dresses Himself*)
Chukwu O x5 (*Oh God x5*)

Ekwueme imedawomu obi (*God! You have consoled my heart*)
Chukwu oma ,Oletara onye emejoro chukwu oma
(*Good God, the one that consoles the offended*)
Ekwueme, chi n'echere mu so gi bu ekwueme o (*The one who says and does, the one who thinks of me*)
Ekwuemem mu mmm Ekwueme (*the One who says and does*)

See what You've done for me
See how You set me free
You are the Living God O!
Eze (*My King*), no one like You (*Repeat*)
Source: www.musixmatch.com

'Ekwueme' 'The One who says and does' the title of the song in example 4 is an Igbo title with an Igala and an Igbo as the artists. Code mixing and code switching between the Igbo and English are clearly spelt out in the lyrics above.

Example 5

Baby Don't Cry - Lyrics by Duncan Mighty Ft Timaya -

Emitimi Alfred Odom (Timaya) Bayelsa

Duncan Wene Mighthy Okechukwu; Obio- Akpor (Ikwerre) Rivers State.

'Lyrics'

Baby Don't Cry,----- 1
Woman no cry
If you cry I go cry
I go cry
If you cry I go cry
I go cry, I go cry
If I do you wrong girl,-----7
Asima, asima, asima, asima, cos you my baby.-----8

Oh oh oh oh oh-----9
Duncan Mighty shawty
Oh oh oh oh oh
Duncan Mighty shawty-----12

Keni manta wan ne inan so (4ce)-----13
Uzo man tare, Uzo man tare o
Keni manta wan ne inan so
Baby no cry
Baby don't Cryyyy, eh.

Odoyo wo-----	18
Baby don't cry, don't cry o	
Omanu manede	
Baby don't cry, Woman no cry,	
Omanu manede-----	23
If you cry I go cry, Ono no-----	24
I go cry (ye hi)	
If you cry I go cry	
I go cry, I go cry	
If I do you wrong girl	
As you my, (If I do you wrong, baby)	
As you my, as you my, as you my, cos you my, baby	
If I make you cry girl,	
As you my, as you my oh oh, as you myyy, as you myyy, cos you my baby-----	32
Obiri Kota, ni Kota.-----	33
Wan Kota, Mi Kota	
Li Kota, Jin Kota, Ya Kota (2ce)-----	34
I can never love anoda baby-----	35
As you don decide to be my Lady	
Ogogoro can make me naughty	
I can never lay a finger on my Shawty	
Eno good oo,-----	39
Iye hin hin heh-----	40
Eyi eheh heh-----	41
Baby no cry Yehi-----	42
Baby don't Cryyyy, eh. Odoyo wo-----	43
Baby don't cry, don't cry o	
Omanu manede-----	45
Baby don't cry, Woman no cry,	
Omanu manede-----	47
If you cry I go cry, Ono no-----	48
I go cry (ye hi)	
If you cry I go cry	
I go cry, I go cry	
If I do you wrong girl	
As you my, (If I do you wrong, baby)	
As you my, as you my, as you my, as you my, baby	
If I make you cry girl,-----	55
Asima, as you my oh oh, as you myyy, as you myyy, as you my baby-----	56
(Repeat)	
N'We ri ni meji ton ji-----	57
Zoki ri eh	
Iya ma roro	
Soburu eh	
Omu ra injo	
N'sere, likocha,	

eli ma, ruma	
Buma shi re-----	64
Oh no, oh no-----	65
I no send wetin dem wan do as long say Na me and you (2ce) (I no send baby)	
I no care wetin dema talk as long say na me and you, (I don't send baby)	
I no send wetin dem wan do as long say Na me and you,	
Oh no, Duncan Mighty shawty, eheh heh	
Baby don't Cryyyy, eh. (Can you tell me now?)-----	71
Odoyo wo-----	72
Baby don't cry, don't cry o-----	73
Odoyo wo-----	74
Omanu manede-----	75
Baby don't cry, Woman no cry,	
Omanu manede-----	76
If you cry I go cry, Ono no-----	77
I go cry (ye hi)	
If you cry I go cry I go cry, I go cry	
If I do you wrong girl	
As you my, (If I do you wrong, baby)	
As you my, as you my, as you my, as you my, baby	
If I make you cry girl,	
As you my, as you my oh oh, as you myyy, as you myyy, as you my baby	
Can you tell me now Odoyo wo-----	85
(Repeat till end)	
This one Na Duncan Mighty-----	86
Pakodie,-----	87
Eh olotu, Pakodie	
Tera kumi, Tera kumi	
Pakodie	
Eh Olotu, Duncan Mighty ee	
Duncan Duncan, Duncan, Duncan a mighty Eh	
This one Na Duncan Mighty	
Pakodie,	
Eh olotu, Pakodie	
Tera kumi, Tera kumi	
Pakodie	
Eh Olotu, Duncan Mighty eee-----	89

Source: www.musixmatch.com

A partnership by two artists: Duncan Wene Mighty Okechukwu from Obio- Akpor (Ikwerre) Rivers State and Emitimi Alfred Odom (Timaya) from Odi, (Ijaw) Bayelsa partnered to sing the above song 'Baby don't Cry' with incessant features of code switching and code mixing Nigerian Pidgin, Ikwerre, Ogba, Ijaw and even the Twi language in the song. The song is dominated with code mixing the Ikwerre and the Nigerian pidgin as seen in lines: 8, 13-23, 35-56, 65-73 and code switching from Ikwerre to Nigerian Pidgin, vice versa, as seen in: lines 24-32, 33-34, 57-64. However some languages have also been identified, *UJOLL: Journal of the Department of Linguistics, Communication Studies/Igbo, Abia State University, Uturu.*

‘asima’ as in lines 8 and 56’ is a word from Ogba language meaning ‘let go’ ‘Odoyewu’ as used in lines: 18,43,72,74, is a word from ‘Twi language spoken by the Ashanti (Asante) the Akan ethnic group of Ghana meaning ‘My Love’. Twi is also identified in the lyrics in lines: 13-15, 18. This again, invariably attempts at fostering integration in general and national integration in particular among the artists from different tribes as well as the audience.

Summary and Conclusion

This work reflects the role of language and dynamics of code switching and mixing as used by Nigerian artists in their songs. Using a descriptive approach, Nigerian artists and their songs have been x-rayed, noting and discussing solely the language practice of code switching and code mixing as used in the five selected Nigerian songs and their capability of initiating or fostering national integration and unity. Attention has been drawn to national integration and its simplified meaning as stated by Khurna (2018) as the awareness of a common identity amongst the citizens of a country.

While artists’ partnership, the use of many codes, code switching and mixing can be applied in songs by artists not necessarily for national integration, but for diverse purposes ranging from: stylistic device, economic gain, wider coverage, bridging cultural and linguistic divides and so on, these direct reasons, indirectly, build up towards national integration/unity. This is evidenced in the partnership of artists of different ethnic groups in singing a particular song with evidence of code switching and mixing. Again, the fact that these songs sung whether in the Igbo, Yoruba, Hausa, Ikwerre, Ijaw, Uhrobo etc. are not limited to any group of audience but are embraced by all ethnic groups in Nigeria and beyond, gradually, indirectly and unconsciously fosters national integration/unity. Most times, these audience try to rote learn the lyrics without seeing the language as a barrier.

In conclusion, the researcher is therefore not necessarily interested in the diverse or alternate reasons the artists might have for code switching or mixing in their songs but points out the fact that the language practice of code switching and mixing invariably attempts to fostering national integration, a case which might be against the original reason for its practice or application by Nigerian artists. From the foregoing, it is therefore evident that code switching and code mixing can be motivated consciously or unconsciously by the need for integration. Thus Nigerian artists have actually portrayed this view through partnership and the language practice of code switching and mixing in their songs. Nigerian artists have not just developed but have also displayed positive attitudes towards variety in speech and language. In other words, just like El-Saghir (2010) rightly said, they have come out of their language codes to a neutral ground which speaks expressly of language in diversity. We therefore opine that although code mixing is a conscious or an unconscious linguistic tool used by most people in their daily affairs, its use in Nigerian songs can promote unity and engender in the minds of listeners, interest in a language other than theirs and therefore, should be encouraged.

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